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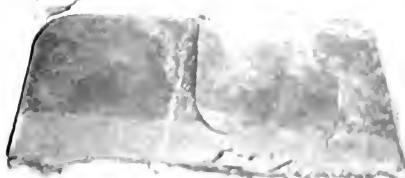
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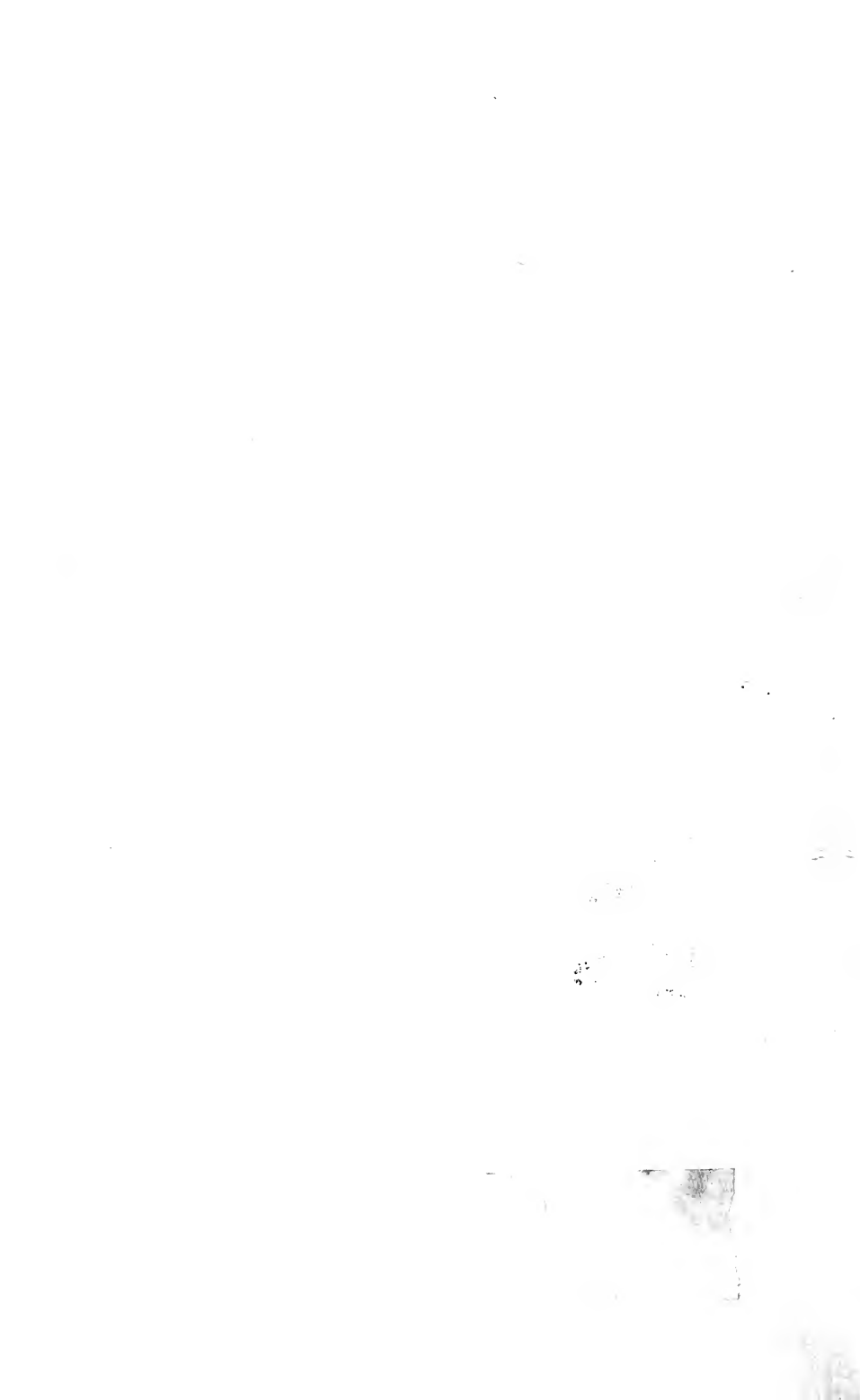
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AUGENER'S EDITION, No. 9182b.

ADDITIONAL EXERCISES  
TO  
HARMONY:  
*ITS THEORY AND PRACTICE.*

BY  
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Author of "Counterpoint: Strict and Free."*



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THIRD EDITION.

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## P R E F A C E .

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THE present collection of exercises is intended to supplement those given at the end of the different chapters in the author's *Harmony : Its Theory and Practice*, as experience has proved the utility of a large number of exercises on each separate branch of the subject. In its general plan, the present series resembles the earlier exercises, but with this difference, that as the student is presumed to have already worked the exercises given in the volume, the average difficulty of the additional pieces—especially of the later ones—is slightly greater than in those which he has previously met with.

No satisfactory reason can possibly be given why harmony exercises should necessarily be (as they certainly are in most books) a mere series of dry chords, mostly in notes of uniform length. An attempt has, therefore, been made in the present work to do for harmony what the late Stephen Heller did so admirably for pianoforte studies—to invest them with musical interest, thus cultivating the student's feeling for melody and rhythm, while at the same time giving him an insight into the harmonic relations of the various chords employed. For this purpose, all the exercises, excepting a few of the earlier ones, are the basses of little pieces, varying in length from eight to thirty-two bars, and containing considerable diversity, both of rhythm and of cadence. In dealing with the various discords, such as the ninths, elevenths, and thirteenth, it has not been thought needful, or even desirable, to insert them in every bar. The author's aim has been to show how they could be introduced easily and naturally, as a composer might use them in the course of a piece. The rarer discords will, therefore, be much seldomer met with in these exercises than those which in actual practice are more commonly employed.

Considerable attention has been paid in writing these little

pieces to variety of rhythm and style. With the view of assisting the student in understanding the character of the music required, time indications are added to all except the simplest little pieces. It has been thought desirable to put all the chants and hymn-tunes together at the end of each chapter, instead of mixing them with the other pieces. The remaining exercises are arranged, as far as possible, in the order of difficulty. A few of the hymn-tunes given are familiar melodies; but by far the greater number of them, and the whole of the chants, have been written specially for the work.

As some of the later exercises will unquestionably be found difficult by the student, he may be inclined, after one or two failures, to conclude that it is impossible to obtain a satisfactory melody. It is, therefore, advisable to say that every exercise in the book, without exception, has been written out in full before the bass has been set; there is, therefore, not one which is absolutely unworkable. In cases of difficulty it will often be found expedient to change the position of a chord. If, for instance, a minim is given in the bass, two crotchets may be freely written above it, with the chord in two positions. The use of passing and auxiliary notes, both accented and unaccented, will frequently be of service in securing a more flowing melody. As an additional aid to the student, the best position for the first chord is marked in each exercise, the figures 8, 3, and 5 indicating that the octave, third, or fifth of the bass note is to be in the *upper* part.

A key has been prepared, and is in the press, to the whole of these exercises, as well as to those given in the *Harmony*. This has been done partly in compliance with numerous requests, partly also in consequence of the author's experience that in many cases pupils (perhaps, occasionally, teachers also) fail to see the melodic possibilities of the basses set. To those who are studying without the aid of a master, it is hoped that the key will be found of service. Two cautions must, however, be given to those who propose to use it. First and chiefly, it should in no case be used as a "crib"; the student who attempts to save himself trouble by referring to the key whenever he finds himself in difficulty will never make satisfactory progress—it is like learning to swim with corks. The proper use of the key is for comparison *after the exercises have been worked*, and not while in course of working. Such comparison will be profitable, not only as showing actual mistakes, but as letting the learner see what chances of a good



melody he may have missed. The second caution is, that the student is not to suppose that his exercise is necessarily wrong merely because the position he has chosen differs from that in the key. There are often many good ways of working the same exercises, and the author has himself written several of them in more than one position. There will generally be one *best*; but this need not exclude others from being good.

LONDON, *November*, 1890.





## ADDITIONAL EXERCISES

TO

# HARMONY:

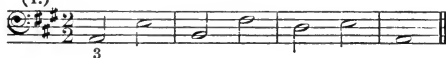
*ITS THEORY AND PRACTICE.*

### CHAPTER V.

THE DIATONIC TRIADS OF THE MAJOR KEY.

(Pages 52—64.)

(I.)



(II.)



(III.)



(IV.)



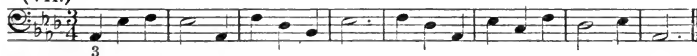
(V.)



(VI.)



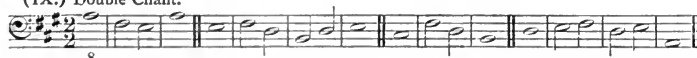
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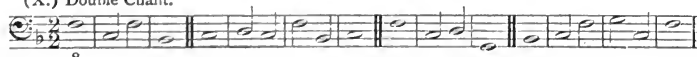
(VIII.)



(IX.) Double Chant.



(X.) Double Chant.



## CHAPTER VI.

## THE INVERSIONS OF THE TRIADS OF A MAJOR KEY.

(Pages 65—73.)

(I.)

(II.)

(III.)

(IV.)

(V.)

(VI.)

(VII.)

(VIII.) Double Chant.

(IX.) Double Chant (*Per recte et retro*).

[*Note.*—A Double Chant *per recte et retro* ("forwards and backwards") is one in which the third strain is the first read backwards, and the fourth is the reverse of the second. It will be seen that this is the case with the bass here given, and the other parts must be similarly treated. This will be found less difficult than the student may perhaps imagine.]

## (X.) Hymn Tune.

(XI.) Hymn Tune.

The musical notation consists of two staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a time signature of 12/8. Below the staff are figures: 8, 6, 6, 6, followed by a series of six measures each containing a 6. The second staff continues the melody and includes figures: 6, 6, 4, 6, 6, 6, 6, 6, 6, 6, 5, 3.

(XII.) Hymn Tune.

My Little Chickadee

3 6 6 6 6 6 6 6

6 6 6 6 6 6 6 6

(XIII.) Hymn Tune.

The first system of the musical score for 'The Little Boat' is written on a single staff in G major (one sharp) and 2/4 time. The melody consists of the following notes: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (half). The bass line consists of the following notes: G3 (quarter), B2 (quarter), D3 (half). The system ends with a double bar line.

(XIV.) Hymn Tune.

The musical score for 'The Rose Tree' is presented in three systems, each with a vocal line and a piano accompaniment line. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The vocal line is written in a soprano or alto clef, and the piano accompaniment is in a bass clef. The melody is simple and folk-like, with a range of approximately one octave. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simple bass line in the left hand. The score is divided into three systems, each containing a vocal line and a piano accompaniment line. The first system has a vocal line starting on G4 and a piano accompaniment starting on G3. The second system has a vocal line starting on A4 and a piano accompaniment starting on G3. The third system has a vocal line starting on G4 and a piano accompaniment starting on G3. The score ends with a double bar line.

## CHAPTER VIII.

THE DIATONIC TRIADS OF A MINOR KEY, AND THEIR INVERSIONS.

(*Pages 79—86.*)

(I.)

(II.)

The first staff of music is in 3/4 time, featuring a treble clef and a key signature of one flat (B-flat). The melody consists of eighth and quarter notes. Below the staff, the following numbers are written: 8, 2, 6, #6, 6, 2, 6, 6, 4, 4, 2.

(III.)

(IV.)

The first system of the musical score for 'The Bird Song' is written in G major (one sharp) and 2/4 time. It consists of a single staff with a treble clef. The melody begins with a quarter note G4, followed by a quarter note A4, then a quarter note B4, and a quarter note A4. This is followed by a quarter rest, then a quarter note G4, a quarter note F#4, and a quarter note E4. The system ends with a quarter note D4. Below the staff, the fingering is indicated: 3, 6, 6, and then a series of numbers (6, 4, 6, 6, 5, 6, 4, 3, 6) corresponding to the notes and rests.



## CHAPTER IX.

## THE CHORD OF THE DOMINANT SEVENTH.

(Pages 87—100.)

(I.) (a)

(II.)

(III.)

(IV.)

(V.)

(VI.) *Andante.*

(VII.) *Andante.*

(VIII.) Double Chant.

(IX.) Double Chant.

(a) A line under a bass note indicates that the harmony of the preceding bass note is to be retained.

## (X.) Hymn Tune.



## (XI.) Hymn Tune.



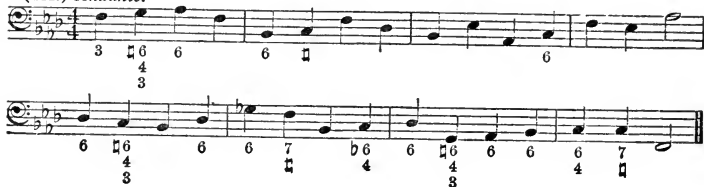
## (XII.) Hymn Tune.



## CHAPTER X.

## MODULATION TO NEARLY RELATED KEYS.

(Pages 101—111.)

(I.) *Moderato*.(II.) *Andantino*.(III.) *Andante*.



(IV.) *Un poco Allegro.*



(V.) *Pastorale.*



(VI.) *Andante con moto.*



(VII.) *Larghetto.*



(VIII.) Double Chant.



(IX.) Double Chant.



(X.) Hymn Tune. *Moderato.*



## (XI.) Hymn Tune.

(XII.) Hymn Tune. *Allegro*.

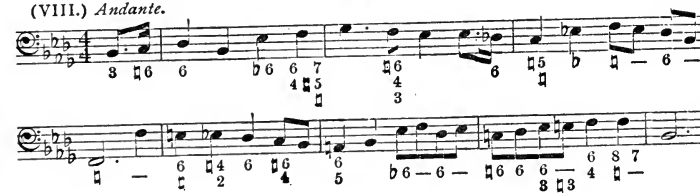
## CHAPTER XII.

## CHROMATIC TRIADS IN A KEY.

(Pages 121-133.)

[N.B.—In the following exercises, auxiliary and passing notes may be introduced where practicable.]

(I.) *Allegro*.(II.) *Moderato*.(III.) *Moderato*.

(IV.) *Un poco Andante.*(V.) *Larghetto.*(VI.) *Un poco Allegro.*(VII.) *Vivace.*(VIII.) *Andante.*(IX.) *Double Chant.*(X.) *Hymn Tune. Moderato.*

(XI.) Hymn Tune. *Andante.*

[illegible]

(XII.) Hymn Tune. *Allegretto.*

## CHAPTER XIII.

THE FUNDAMENTAL CHORDS OF THE SEVENTH ON THE  
SUPERTONIC AND TONIC.

(Pages 134—146.

(I.) *Andante*.

(1.) *Andante.*

3 6 5 7 b7 6 5 6 6 6 6 6 5  
4 3 4 3 5 b5 5 4 4 3

b7 6 6 6 6 6 6 4 6 8 7

(II.) *Larghetto.*

[illegible]

(III.) *Un poco Allegro.*

(III.) *Un poco Allegro.*

The musical score is written on two staves. The first staff contains the first line of music, and the second staff contains the second line. The music is in 4/4 time and features a variety of note values and rests. Below the notes, there are numbers indicating fingerings or other performance instructions. The first staff has numbers 3, 6, 6, 4, 2, 6, 7, #, #, 6, 6, 7, #, 7. The second staff has numbers 6, #, 5, #, 6, 6, 6, #, 4, 2, 6, 4, 6, 7, 4, 6, #, 7, 3.

(IV.) *Andante*.

(IV.) *Andante.*

The musical score consists of three staves, each with a treble clef and a key signature of one sharp (F#). The music is written in a style that includes figured bass notation. The first staff has a tempo marking of 'Andante.' and a measure number '3' at the beginning. The second staff has a measure number '4' at the beginning. The third staff has a measure number '5' at the beginning. The notation includes various musical symbols such as notes, rests, and accidentals, along with numerical figures (e.g., 3, 6, 5, #, 4, 2, 6, 8, 6, 4, 5, 6, 5, 6, 6, 6, 4, 6, 6, 4, 3) placed below the notes. The figures are often grouped by vertical lines or placed under specific notes. The overall style is that of a historical musical manuscript.

(V.) *Vivace.*

[illegible]

(VI.) Siciliana. *Andante.*

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first line of music, and the second system contains the second line. Both staves are in 6/8 time and use a key signature of one flat (B-flat). The notation includes eighth and sixteenth notes, rests, and bar lines. Below the notes, there are fingerings (numbers 1-5) and bowings (up and down strokes) indicated by horizontal lines with flags.

(VII.) *Lento.*

[illegible]

(VIII.) Double Chant.

[illegible]

(IX.) Double Chant.

[illegible]

(X.) Hymn Tune. *Moderato*.

3 6 6 6 6 4 6 4 6 6 6 5  
4 2 2 3 4 3

6 6 4 6 5 6 4 6 — 6 4 7  
4 2 7 4 2 4 3

(XI.) Hymn Tune. *Andante*.

3 6 4 6 6 6 6 6 6 7 6 6 7  
3 2 3 4 5 4 3 5 4 3

4 7 6 7 6 6 6 6 6 7 6 6 5  
2 4 4 4 3 2 3 4 4 4 3

(XII.) Hymn Tune. *Andante*.

3 6 6 6 6 6 6 4 6 6 6 5 3  
4 3 3 4 3 3 4 3 3 4 3

6 6 6 6 6 6 6 6 6 6 7 6  
4 3 4 3 4 3 4 3 4 3 4 3

4 6 6 6 4 6 6 4 6 5 6 5  
2 6 6 4 2 5 6 6 6 4 3

5 6 6 6 6 6 6 6 6 4 6 6 6 7  
3 3 4 3 4 3 4 3 4 3 4 3

## CHAPTER XIV.

## CHORDS OF THE NINTH. ENHARMONIC MODULATION.

(Pages 147—167.)

(I.) *Tempo di Gavotta.*

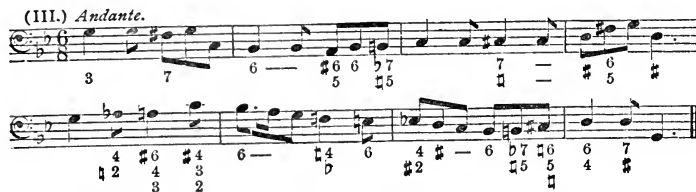
3 7 6 7 6 4 6 4 6 5 7  
4 3 3 4 3 4 3 4 3 4 3

4 — 6 6 6 7 3 6 7 6 7  
3 2 4 4 3 4 4 4 4 4

(II.) *Allegretto.*



(III.) *Andante.*



(IV.) *Andantino.*



(V.) *Poco lento.*



(VI.) *Vivace.*



(VII.) *Larghetto.*



(VIII.) Double Chant.

3 6 6 6 4 4 6 6 6 6 7 6 6 6 6 7

5 2 4 6 6 6 7 6 3 6 4

(IX.) Double Chant.

(1A) Double Chords

(X.) Hymn Tune. *Andante.*

(147) *Reynold's Rag* (Moderate).

The musical score for 'Reynold's Rag' is presented in two systems. The first system contains the first line of music, and the second system contains the second line. Both lines are in 2/4 time and use a treble clef. The key signature has one sharp (F#). The first line of music ends with a double bar line. The second line of music continues the melody. Fingerings are indicated by numbers 1-5 below the notes. The first line has fingerings: 8, 4/3, 6, 6/4, 7/5, 6, 4, 6, 7, 9, 8, 7. The second line has fingerings: 7/5, 6, 1, 2, 6, 6, 6, 6/5, 6, 4, 4/2, 6, 7, 1, 7.

(XI.) Hymn Tune. *Moderato.*

8 6 6 6 #4 7 6 6 #6 6 7 b7  
6 D 7 #4 6 6 6 4 6 D 7 D 7

(XII.) Hymn Tune. *Lento.*

The image shows a musical score for the song "The Rose Tree". It features a vocal melody and a guitar accompaniment. The score is written in 3/4 time and the key of B-flat major (two flats). The guitar part includes fret numbers and chord diagrams. The score is divided into four systems, each containing a vocal line and a guitar line. The guitar line includes fret numbers and chord diagrams. The first system shows the beginning of the song, with the vocal line starting on a whole note and the guitar line providing a rhythmic accompaniment. The second system continues the melody, with the vocal line moving to a half note and the guitar line providing a rhythmic accompaniment. The third system shows the vocal line moving to a quarter note and the guitar line providing a rhythmic accompaniment. The fourth system shows the end of the song, with the vocal line moving to a whole note and the guitar line providing a rhythmic accompaniment.

CHAPTER XV.

## CHORDS OF THE ELEVENTH.

(*Pages 168—177.*)

**(I.) *Moderato.***

5 6 7 4 6 7 4 6 6 #

7 7 4 # 6 6 4 6 4 7 7

6 6 3 2 # 6 6 4 6 4 7

3 3 8 5 2 3 # 7





(VIII.) *Andante con moto.*(IX.) *Double Chant.*(X.) *Hymn Tune. Vivace.*(XI.) *Hymn Tune. Un poco Lento.*



(V.) *Moderato.*

Figured bass for (V.) *Moderato*:

Staff 1: 3 #6 6 6-6 7 #6 9 7 #5 6 7 7 #7 5

Staff 2: — 7 6 5 7 6 6 6 5 — 6 #6 6 7 9 7 — 4 3 —

(VI.) *Larghetto.*

Figured bass for (VI.) *Larghetto*:

Staff 1: 3 7 6 7 6 6 6-7 9 7 6 7 7

Staff 2: #4 3 — #5 6 6 4 5 — 4 3 7 6 5 6 7

(VII.) *Andante con moto.*

Figured bass for (VII.) *Andante con moto*:

Staff 1: 3 7 4 6 7 — — 6 5 4 5 7 6 6 7 6 4 6 7

Staff 2: 2 8 9 7 4 3 8 9 7 6 9 #4 6 6 7 7 5

(VIII.) *Allegretto.*

Figured bass for (VIII.) *Allegretto*:

Staff 1: 8 6 6 5 7 6 4 7 6 9 8 9 8 9 7 — 5

Staff 2: 5 4 4 3 5 — 4 3 6 5 4 3 7 3 7 4 6

Staff 3: 7 6 6 #6 9 — 7 — 6 5 4 3 7 6 4 4 6

Staff 4: 4 — 5 4 7 — 4 # 6 5 2 —

Staff 5: 6 6 5 4 6 6 5 9 6 7 6 6 6 — 7 6 6 7 #

Staff 6: 5 — 5 4 6 4 5 #6 — #4 — 5 4 # 4 #

*rall.*

(IX.) *Con moto.*

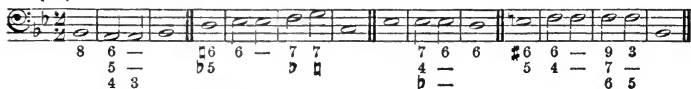
Figured bass for (IX.) *Con moto*:

Staff 1: 8 6 7 7 4 #4 6 7 6 6 7 #6 6 5

Staff 2: #5 7 9 6 — 6 — 6 — 6 9 7 — 7 6 5



(X.) Double Chant.

(XI.) Hymn Tune. *Andante*.(XII.) Hymn Tune. *Lento*.

## CHAPTER XVII.

## THE CHORD OF THE AUGMENTED SIXTH.

(Pages 197—213.)

(I.) *Con moto*.

B #

(II.) *Andante.*

Handwritten 'X' to the left of the first staff.

Handwritten 'X' to the left of the first staff.

(III.) *Moderato.*

Handwritten 'X' to the left of the first staff.

Handwritten 'X' to the left of the first staff.

(IV.) *Andantino.*

Handwritten 'X' to the left of the first staff.

Handwritten 'X' to the left of the first staff.

(V.) *Un poco Allegro.*

Handwritten 'X' to the left of the first staff.

Handwritten 'X' to the left of the first staff.

(VI.) *Allegro.*

Handwritten 'X' to the left of the first staff.

Handwritten 'X' to the left of the first staff.

(VII.) *Allegretto.*

(VII.) *Augurio.*

8 4 6 6 6 9 6 7 — 6 6 4 6 6  
3 4 4 4 3 4 4 2 3

6 6 6 6 6 6 6 6 6 7 —  
b5 b4 4 3 4 3 3 4 3 5

(VIII.) *Larghetto.*

[illegible]

(IX.) Double Chant.

Musical notation for the bass line of 'The Rose Tree'. The key signature is one flat (B-flat), and the time signature is 2/4. The melody consists of eighth and quarter notes. The notes are: G2, A2, Bb2, A2, G2, F2, E2, D2, C2, Bb1, A1, G1, F1, E1, D1, C1, Bb0, A0, G0, F0, E0, D0, C0, Bb-1, A-1, G-1, F-1, E-1, D-1, C-1, Bb-2, A-2, G-2, F-2, E-2, D-2, C-2, Bb-3, A-3, G-3, F-3, E-3, D-3, C-3, Bb-4, A-4, G-4, F-4, E-4, D-4, C-4, Bb-5, A-5, G-5, F-5, E-5, D-5, C-5, Bb-6, A-6, G-6, F-6, E-6, D-6, C-6, Bb-7, A-7, G-7, F-7, E-7, D-7, C-7, Bb-8, A-8, G-8, F-8, E-8, D-8, C-8, Bb-9, A-9, G-9, F-9, E-9, D-9, C-9, Bb-10, A-10, G-10, F-10, E-10, D-10, C-10, Bb-11, A-11, G-11, F-11, E-11, D-11, C-11, Bb-12, A-12, G-12, F-12, E-12, D-12, C-12, Bb-13, A-13, G-13, F-13, E-13, D-13, C-13, Bb-14, A-14, G-14, F-14, E-14, D-14, C-14, Bb-15, A-15, G-15, F-15, E-15, D-15, C-15, Bb-16, A-16, G-16, F-16, E-16, D-16, C-16, Bb-17, A-17, G-17, F-17, E-17, D-17, C-17, Bb-18, A-18, G-18, F-18, E-18, D-18, C-18, Bb-19, A-19, G-19, F-19, E-19, D-19, C-19, Bb-20, A-20, G-20, F-20, E-20, D-20, C-20, Bb-21, A-21, G-21, F-21, E-21, D-21, C-21, Bb-22, A-22, G-22, F-22, E-22, D-22, C-22, Bb-23, A-23, G-23, F-23, E-23, D-23, C-23, Bb-24, A-24, G-24, F-24, E-24, D-24, C-24, Bb-25, A-25, G-25, F-25, E-25, D-25, C-25, Bb-26, A-26, G-26, F-26, E-26, D-26, C-26, Bb-27, A-27, G-27, F-27, E-27, D-27, C-27, Bb-28, A-28, G-28, F-28, E-28, D-28, C-28, Bb-29, A-29, G-29, F-29, E-29, D-29, C-29, Bb-30, A-30, G-30, F-30, E-30, D-30, C-30, Bb-31, A-31, G-31, F-31, E-31, D-31, C-31, Bb-32, A-32, G-32, F-32, E-32, D-32, C-32, Bb-33, A-33, G-33, F-33, E-33, D-33, C-33, Bb-34, A-34, G-34, F-34, E-34, D-34, C-34, Bb-35, A-35, G-35, F-35, E-35, D-35, C-35, Bb-36, A-36, G-36, F-36, E-36, D-36, C-36, Bb-37, A-37, G-37, F-37, E-37, D-37, C-37, Bb-38, A-38, G-38, F-38, E-38, D-38, C-38, Bb-39, A-39, G-39, F-39, E-39, D-39, C-39, Bb-40, A-40, G-40, F-40, E-40, D-40, C-40, Bb-41, A-41, G-41, F-41, E-41, D-41, C-41, Bb-42, A-42, G-42, F-42, E-42, D-42, C-42, Bb-43, A-43, G-43, F-43, E-43, D-43, C-43, Bb-44, A-44, G-44, F-44, E-44, D-44, C-44, Bb-45, A-45, G-45, F-45, E-45, D-45, C-45, Bb-46, A-46, G-46, F-46, E-46, D-46, C-46, Bb-47, A-47, G-47, F-47, E-47, D-47, C-47, Bb-48, A-48, G-48, F-48, E-48, D-48, C-48, Bb-49, A-49, G-49, F-49, E-49, D-49, C-49, Bb-50, A-50, G-50, F-50, E-50, D-50, C-50, Bb-51, A-51, G-51, F-51, E-51, D-51, C-51, Bb-52, A-52, G-52, F-52, E-52, D-52, C-52, Bb-53, A-53, G-53, F-53, E-53, D-53, C-53, Bb-54, A-54, G-54, F-54, E-54, D-54, C-54, Bb-55, A-55, G-55, F-55, E-55, D-55, C-55, Bb-56, A-56, G-56, F-56, E-56, D-56, C-56, Bb-57, A-57, G-57, F-57, E-57, D-57, C-57, Bb-58, A-58, G-58, F-58, E-58, D-58, C-58, Bb-59, A-59, G-59, F-59, E-59, D-59, C-59, Bb-60, A-60, G-60, F-60, E-60, D-60, C-60, Bb-61, A-61, G-61, F-61, E-61, D-61, C-61, Bb-62, A-62, G-62, F-62, E-62, D-62, C-62, Bb-63, A-63, G-63, F-63, E-63, D-63, C-63, Bb-64, A-64, G-64, F-64, E-64, D-64, C-64, Bb-65, A-65, G-65, F-65, E-65, D-65, C-65, Bb-66, A-66, G-66, F-66, E-66, D-66, C-66, Bb-67, A-67, G-67, F-67, E-67, D-67, C-67, Bb-68, A-68, G-68, F-68, E-68, D-68, C-68, Bb-69, A-69, G-69, F-69, E-69, D-69, C-69, Bb-70, A-70, G-70, F-70, E-70, D-70, C-70, Bb-71, A-71, G-71, F-71, E-71, D-71, C-71, Bb-72, A-72, G-72, F-72, E-72, D-72, C-72, Bb-73, A-73, G-73, F-73, E-73, D-73, C-73, Bb-74, A-74, G-74, F-74, E-74, D-74, C-74, Bb-75, A-75, G-75, F-75, E-75, D-75, C-75, Bb-76, A-76, G-76, F-76, E-76, D-76, C-76, Bb-77, A-77, G-77, F-77, E-77, D-77, C-77, Bb-78, A-78, G-78, F-78, E-78, D-78, C-78, Bb-79, A-79, G-79, F-79, E-79, D-79, C-79, Bb-80, A-80, G-80, F-80, E-80, D-80, C-80, Bb-81, A-81, G-81, F-81, E-81, D-81, C-81, Bb-82, A-82, G-82, F-82, E-82, D-82, C-82, Bb-83, A-83, G-83, F-83, E-83, D-83, C-83, Bb-84, A-84, G-84, F-84, E-84, D-84, C-84, Bb-85, A-85, G-85, F-85, E-85, D-85, C-85, Bb-86, A-86, G-86, F-86, E-86, D-86, C-86, Bb-87, A-87, G-87, F-87, E-87, D-87, C-87, Bb-88, A-88, G-88, F-88, E-88, D-88, C-88, Bb-89, A-89, G-89, F-89, E-89, D-89, C-89, Bb-90, A-90, G-90, F-90, E-90, D-90, C-90, Bb-91, A-91, G-91, F-91, E-91, D-91, C-91, Bb-92, A-92, G-92, F-92, E-92, D-92, C-92, Bb-93, A-93, G-93, F-93, E-93, D-93, C-93, Bb-94, A-94, G-94, F-94, E-94, D-94, C-94, Bb-95, A-95, G-95, F-95, E-95, D-95, C-95, Bb-96, A-96, G-96, F-96, E-96, D-96, C-96, Bb-97, A-97, G-97, F-97, E-97, D-97, C-97, Bb-98, A-98, G-98, F-98, E-98, D-98, C-98, Bb-99, A-99, G-99, F-99, E-99, D-99, C-99, Bb-100, A-100, G-100, F-100, E-100, D-100, C-100, Bb-101, A-101, G-101, F-101, E-101, D-101, C-101, Bb-102, A-102, G-102, F-102, E-102, D-102, C-102, Bb-103, A-103, G-103, F-103, E-103, D-103, C-103, Bb-104, A-104, G-104, F-104, E-104, D-104, C-104, Bb-105, A-105, G-105, F-105, E-105, D-105, C-105, Bb-106, A-106, G-106, F-106, E-106, D-106, C-106, Bb-107, A-107, G-107, F-107, E-107, D-107, C-107, Bb-108, A-108, G-108, F-108, E-108, D-108, C-108, Bb-109, A-109, G-109, F-109, E-109, D-109, C-109, Bb-110, A-110, G-110, F-110, E

(X.) Hymn Tune. *Moderato.*

(247) *Hyymiläiden laulu.*

8 6 6 6 4 6 6 6 7

3 4 2 4 4

6 6 7 9 6 7

3 2 b b 4 7 4

(XI.) Hymn Tune. *Andante.*

[illegible]

(XII.) Hymn Tune. *Lento.*

[illegible]

## CHAPTER XVIII.

## THE SO-CALLED "DIATONIC DISCORDS."

(Pages 214—220.)

(I.) *Moderato.*(II.) *Andante.*(III.) *Allegretto.*(IV.) *Andante.*(V.) *Larghetto.*

(α) T. S., the abbreviation for the Italian *Tasto Solo*, indicates that there is to be no harmony above the bass, the other voices being in unison and octaves with it till the figured bass is found again—in the present case on the first note of the third bar.



(VI.) Double Chant.

(VII) Double Chant.

(VII.) Hymn Tune. *Moderato.*

8 3 6 5 5 5 5 5 #6

4 6 4 6 4 6 4 6 4 6 6 7

2 2 2 2 2 2 2 2 2 2 4 4

(VIII.) *Andante.*

## CHAPTER XIX.

## SUSPENSIONS.

(*Pages* 221 — 236.)

(I.) *Moderato.*

8 4 3 4 7 6 9 8 7 — 3 7 6 #6 6 6 6 — # 6

6 — 5 — 5 — 5 4

4 — 3 —

9 8 7 6 5 #4 5 — #6 4 — #6 9 8 7 — 3 #6 — 6 #7

7 6 4 3 2 2 — 2 — 7 6 5 — 4 — 4

3 — 3 —

(II.) *Andante.*

8 5 — 7 4 3 #6 7 6 4 # 4 3 4 6 — #6 #7 8 #7 — 3  
2 — # 3 4 3 3 4 3 4

9 8 #4 5 — 7 9 8 #4 5 — #6 7 — 6 4 3 #6 6 5 —  
7 6 4 2 2 — #5 7 6 4 2 — 4 — 4 4 — #  
4 — 2 — 8

(III.) *Andante*.

8 — — 7 6 6 7 4 3 9 3 4 8 9 8 5 6 5 — — 7 6 6 — 5 —  
 7 — 6 — #2 — 5 4 — ♮

4 5 — 5 — 7 — 7 6 7 6 7 8 7 6 7 6 6 — 9 8 9 8 7 6 5 7  
 2 — — 2 — 4 — 4 — 4 — 5 6 7 6 4 —

(IV.) *Moderato.*

Handwritten 'X' on the left margin.

Figured bass notation for (IV.) *Moderato*:

Staff 1: 3 4 3 9 6 4 3 6 7 6 7 6 7 8 6

Staff 2: 6 4 5 9 8 7 6 7 9 8 6 5 2 3 6 2 3 4 6  
5 4 2 2 4 6 5 2 3 2 6

Staff 3: 7 6 7 6 5 9 8 7 6 7 6 7 8 6 5 4 3  
4 4 2 6 4 6 5 4 5 4 3

(V.) *Andante.*

Handwritten '3' on the left margin.

Figured bass notation for (V.) *Andante*:

Staff 1: 8 6 5 6 5 3 6 7 5 4 2

Staff 2: 5 7 7 6 6 5 3 6 9 6 4 6 7 6 7 6  
3 4 4 4 3 8 6 9 6 4 6 5 7 6

Staff 3: 4 5 2 3 2 3 5 4 6 3 6 6 6 5 4  
2 2 2 4 2 5 4 2

(VI.) *Vivace*

Handwritten 'X' on the left margin.

Figured bass notation for (VI.) *Vivace*:

Staff 1: 5 6 4 3 7 6 5 9 8 9 7 6 2 3 6

Staff 2: 7 4 4 3 6 7 5 6 7 5 4 3 6  
2 4 4 3 4 3 4 3

Staff 3: 2 3 5 6 6 7 6 6 7 8 6 4 5 6  
2 6 4 3 5 2 2 6

Staff 4: 7 8 6 4 5 4 3 6 4 7 6 7 6 7 3  
4 3 2 4 2 2 4 4 3

(VII.) *Andantino.*

Handwritten 'X' on the left margin.

Figured bass notation for (VII.) *Andantino*:

Staff 1: 8 6 9 6 4 3 5 5 7 6 7 6 5 5 6

Staff 2: 7 6 6 4 6 6 7 6 4 7  
5 2 6 4 6 4 7 3

(VIII.) *Allegro scherzando.*

(VIII.) *Allegro scherzando.*

5 4 #2 6 5 6 7 6 6 9 8 3 8 4 5 6 5 4 5 6 5 4 3 2 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

(IX.) Double Chant.

(IX.) Double Chant.

Musical notation for Double Chant, measures 8 through 17. The staff shows notes and rests with figured bass below. The figures are: 8: 3; 9: 6 6 5; 10: 4 3; 11: 6; 12: 7 6; 13: 7 6; 14: 4; 15: 7 6; 16: 4; 17: 7 6.

(X.) Hymn Tune. *Moderato.*

(X.) Hymin Tune. *Moderato.*

3 4 3 7 6 6 5 2 9 8 7 6 4 7 8

(XI.) Hymn Tune. *Andante*.

(XI.) Hymn Tune. *Andante.*

The image shows a musical score for a hymn tune. It consists of two staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a 2/2 time signature. The melody is written in a simple, hymn-like style. The bottom staff is in bass clef with the same key signature and time signature. It provides a bass line for the melody. Below the notes, there are numbers indicating fingerings for each note. The first staff has fingerings: 3, 6, 9, 6, 4, 3, #, 6, 9, 8, 4, 3. The second staff has fingerings: b7, 9, 8, 4, #, 4, #, 6, 9, 8, 6, 5, #. There are also some additional markings like 'b7' and '#2'.

(XII.) Hymn Tune. *Moderato.*

(XII.) Hymn Tune. *Moerdao.*

3 9 8 6 4 2 6 7 6 6 6 4 4 3 6 7 #6 — 5 6 7 6

4 # # 2 7 6 5 — # 6 7 — 6 7 6 4 7 6 6 6 5 7 4 — 3

CHAPTER XX.

PEDALS.

(*Pages 237—244.*)

(I.) *Allegretto.*

(I.) *Allegretto.*

8 9 3 — 7 6 3 6      9 5 6 7      7 7 8      6 #      4 4      6 6      6      7 7 6 6 6 7  
7      4 4      6 7 7 7 4 5      4 3      2      4      4      6 7 6 5 4      6 7  
5      2 7      4 — 5 4 4                                         4 — 3

(II.) *Larghetto.*

[illegible]

(III.) *Andante.*

(III.) *Andante.*

3 7 3 7 7 7 3 6 7 3 4 6 9 8 6 7 6 6 6 5  
4 2 2 3 2 4 2 3 4 3 2 3 2 3 2 3 2 3 2 3

(IV.) *Un poco Lento.*

(17.) *On polo Lento.*

The musical score consists of three staves of music, each with a treble clef and a 4/4 time signature. The first staff has a key signature of one sharp (F#). The second and third staves have a key signature of one flat (Bb). Below each staff is a line of numerical figures, likely representing guitar fret positions or a simplified notation system. The figures are as follows:

Staff 1: 8 6 5 #7 5 9 3 #6 6 8 7 6 5 — #5 6 5 7 8 #8 9 7 6 5 4 3 2 3 — #4 #4

Staff 2: 5 #6 6 5 7 8 6 6 6 6 8 6 3 6 #7 # #4 3 4 3 4 3 2 5 5 5 5 3 6 #7 # #4 6 2

Staff 3: 3 — 6 6 6 # 7 — 8 #7 #6 #6 #3 4 #7 3 6 b7 3 # 3 — 4 5 6 5 — 8 — 4 — 2 —

(a) The unusual order of the figures in this and the following chords shows the progression of the different voices. Compare *Harmony*, p. 177, Ex. 6, and p. 235, Ex. 5.

(V.) *Poco Vivace.*

(VI.) *Con moto.*

(VII.) Double Chant.

5 6 . 7 6 5 6 #7 3 6 7 8 b7 6 5 #4 7 □  
4 3 4 — 5 4 3 D3 □4 2

(VIII.) Hymn Tune. *Andante.*

(IX.) Hymn Tune. *Larghetto*.

Figured bass for the Hymn Tune, *Larghetto*:

Staff 1: 8 — 4 5 9 8 — 5 6 — 7 — 3 — 6 5 7 6 — 5  
2 3 5 4 — 3 — 4 3 2 — 3

Staff 2: 6 — 9 8 7 7 8 — 6 7 7 8 —  
5 — 7 6 # — — 5 4 5 — b 4 3 —

Staff 3: b 6 — 9 8 6 7 6 7 b 7 —  
b 4 — — — 4 5 4 4 3 2 3

[The following Exercise, containing several chords of five notes (including the pedal note), had better be written in five-part harmony throughout. The student is advised to take a second alto for the additional voice, as this will give the easiest positions of the harmony.]

(X.) Hymn Tune. (5 voices.) *Lento*.

Figured bass for the Hymn Tune, *Lento* (5 voices):

Staff 1: 5 6 #7 3 #6 #7 3 6 6 6  
#4 5 #4 #5 4 5 4 5  
3 2 2 2 2 2 2

Staff 2: 7 6 #7 3 5 6 # 7 7 #6 6 5 7  
4 2 4 2 4 4 — — 2  
2 2 2 2 2 2 2



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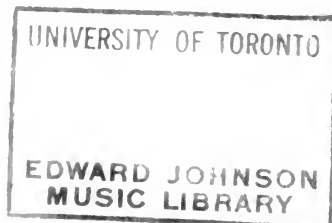


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